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"in excelsis" technically. The passage, "Et in terra, &c.," is set for bass solo, accompanied by the orchestra; and the exclamations of praise, blessing, veneration, adoration, and glorification, are given first to four solo voices, and partly repeated by the chorus, upon a succession of chords that cannot be redeemed from gloomy and wearying effect by the strictest observance of all the marks of expression with which they are interspersed.

"Gratias agimus" is set as a Terzetto for contralto, tenor, and bass. It is unquestionably pretty, and is sure to please. The only thing in the way of its good effect is the occasional lowness of the tenor part, some of the phrases of which lie in the more natural range of the bass voice; while, on the other hand, in one place it repeats a passage for the contralto, on the identical notes, which extends from A to A, on the words "Gloriam, gloriam tuam," that will sound strangely, because of the disparity of tone between the two voices heard upon it in immediate succession, and because of its being exceptionally higher for the tenor than any other passage in the piece. In the harmonisation for three voices of the opening strain, the effect is not pleasant of the frequent descent of the bass voice from the 3rd of the dominant chord to the 5th of the tonic. The general richness—I would rather call it thickness—of the instrumentation will much cloud the voices, especially in the solo phrases.

"Domine Deus" is an air, for tenor, lying throughout in the more ordinary compass of this voice, and likely, therefore, to be adopted extensively by vocalists, who will find it a medium for effective display. It appears to have been designed as a companion to the "Cujus animam," of popular renown, or to have been planned, at least, upon the same model; but it is by no means so good a piece of its kind; and they, therefore, who love the kind will scarcely derive so much pleasure from this, in the singing or the hearing, as from its seeming prototype. The filling up of the rests in the vocal cantabile, with a figure for the first violin,—according to the composer's custom in his opera songs—brightens the general colouring; and this practice is as effectively pursued in the next Air.

"Qui tollis" is a Duetto for soprano and contralto. It is, indeed, a charming piece of flowing melody, and save for some meaningless modulations of the wildest extravagance, it would be as pleasing to the thoughtful as the superficial hearer. The lowness of the upper part renders it available for a large number of singers by whom music in the usual range of the soprano is impracticable. The constancy of a pattern-figure for the harp throughout the accompaniment, renders this somewhat tedious before the end; and one welcomes gratefully the rare breaks in this but for a single half bar.

"Quoniam tu solus sanctus," an Air for bass, is by very far the best and the most uniformly effective piece so far as the work has proceeded. It is immeasurably more interesting than the "Pro peccatis" in the composer's *Stabat*, while it is quite as vocal as that. It is true that this song abounds in changes of key as violent, and having as little signification, as that from A minor into D flat, which glares in the bass air of the elder work. But these, happily, occur in such positions as to escape the offensive effect which distinguishes that song most conspicuously. The melody in the present piece is clear, continuous, and varied; the rhythm is marked and regular, and the accompaniment always a judicious support to the voice. The piece may easily be extracted from the hymn; and it is of a nature to command applause wherever, out of a church, it may be introduced.

The final chorus is set to the words "Cum sancto spiritu." This begins with the same passage for the orchestra which opens the hymn, and which again recurs in the *Coda* of the present movement. It is here followed by the unaccompanied vocal phrases first set to the words "Gloria in excelsis Deo." Thus far forms an introduction to what one may suppose was intended for a fugue—a piece wherein the theme is assigned, alternately in the keys of F and C, to the four choral parts in succession. The word "Amen" is

set to a counter-subject, which accompanies the first entry of the subject. The episodes between the very sparing recurrences of the subject are inordinately long, abound with sequences of modulation, and are replete with full closes. The repetition of many of the phrases, either in the same or other keys, and the immediate transposition of several of these into the key of either the 2nd or the 5th above, further separate this piece from the authorised structure of the fugue. One or two turns of phrase peculiar to the old contrapuntal writers, give a spice of orthodoxy to the outward bearing of the piece. The prevalent form of arpeggio for violoncellos and bassoons, that distinguishes the accompaniment is original in a composition of the character at which this apparently aims. The ending, in which the fugal element is discarded, is singularly long, but decidedly effective. Here, then, is a rattling chorus, highly spirited, never flagging, and only failing in what seems to have been the composer's main object—its pretensions to be regarded as an elaborate piece of counterpoint. It is an animated conclusion to the second division of the Mass, upon which I may well rest for the present, since I can with little qualified admiration.

G. A. M.

(To be continued.)

CHARLES JEFFERYS.

*Wake me not from my dream.* Song. Words by George Linley. Music by F. Schira.

A simple, but effective, song. The artless subject in triplets, with the changes of key at the commencement, is beautifully followed by the theme in G minor, which forms an admirable contrast to it. A good vocalist may make much of this trifle.

B. WILLIAMS.

*The Songster.* Song. Words and Music by J. Young.

WE should pronounce this a very fair specimen of a modern ballad, were the accompaniment somewhat more quiet. We do not object to the characteristic little phrases with light grace notes, which rather assist the melody; but the constant octave passages distress the voice and produce no effect. The song, however, is pretty and graceful.

ASHDOWN AND PARRY.

*When Spring-tide flowers sweetly bloom.* Song. *Come unto Me.* Sacred Song.

Composed by Edwin J. Crow.

THE first of these songs is written as well as composed by Mr. Crow; and both words and music are too simple to call for criticism. The melody, however, is pretty; and the two or three chords which accompany it contain no violation of the laws of good taste. The second song, although somewhat more ambitious, scarcely gives sufficient evidence of power to do more than throw a few correct harmonies together. The voice part is flowing, but wants interest. When will composers understand that music to sacred words is not necessarily sacred music?

*The Angels breathe on flowers.* Song. Words by John Brown.

*Dreams of the Ocean.* Song. Words by Rosa.

*Gazing on the Millstream.* Song. Words by John Brown.

Composed by James Young.

WE can scarcely compliment Mr. Young upon his power of writing sympathetically for the voice. As a rule, his melodies do not flow; and his accompaniments are restless. The first song on our list is, perhaps, the most pleasing of the three; but the melody is rather common-place; and here and there we have odd bits of accompaniment; as, for instance, at the end of the first part of the air, where the dominant seventh jumps up to the key-note triad, without, as it appears to us, any reason. "Dreams of the Ocean"